

STUDENT REVIEW

BRIGHAM YOUNG UNIVERSITY'S UNOFFICIAL MAGAZINE • NOVEMBER 13, 1991

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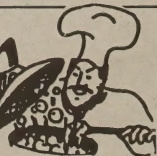
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Student Review is an independent student publication serving BYU's campus community. By providing an open forum, all students are equally eligible to submit articles to *Student Review*. Articles should examine life at BYU—sometimes humorously, sometimes critically, but always sensitively.

Student Review values the principles of Brigham Young University and the LDS Church, and the highest standards of journalistic ethics.

Opinions expressed in *Student Review* are those of individual authors and do not necessarily reflect the views of the SR staff, BYU, UVCC, or The Church of Jesus Christ of Latter-day Saints.

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L E T T E R S

DEAR EDITOR,

Rob Fergus ("In Search of... God the Father,") in the *Student Review* dated October 23, makes some interesting points about God the Father. I don't doubt that Joseph Smith taught that "Eloheim means God." With any knowledge of the word "Eloheim" (or "Elohim"), we realize that Brother Joseph's statement was in no way revolutionary or odd. In the Hebrew Old Testament the word "Elohim" appears 2,500 times. We all know the "el" is the word for God (and is a root used in the many Hebrew names which refer to God, i.e. Samuel, Daniel, Ezekiel, Elijah, Elisha, etc.). Any student of Hebrew can tell you that "—im" makes a word plural. Whether LDS, Jewish or whatnot a Hebrew or Bible scholar can tell you that "Elohim" means Gods, plural. The word, however, is translated as "God" (singular) in our non-Hebrew Bibles.

Though the word "Gods" or "many Gods" is the word actually used in the Bible, those who have interpreted or translated the Bible consider Elohim to mean the one singular god. In this way Elohim is a title, and not necessarily a proper name nor a literal description of God's nature. (Similarly, Jesus is called the "Lamb of God," but nobody would use that term to justify saying that Christ is God's pet sheep.)

We use "Elohim" to refer to God the Father of our spirits, and Jehovah to refer to Jesus Christ the Savior. This is practical as it allows us to quickly establish who we're talking about when we differentiate between the Father and his Son. The use of these words, however, is an LDS convention, and not necessarily the way the words are used in Hebrew, or the way our Father and Older Brother are actually addressed by those who live with them and talk to them face to face. It's quite possible, for instance, in the Hebrew texts for the title Elohim to refer to the premortal Jesus.

As for what God the Father's (as in Elohim's) personal name is, some people might point to D&C 95:17. These verses call Jesus the "Son Ahman," which some might claim means "Son of Ahman" and then infer that "Ahman" is the Father's name. I think that's really stretching it.

Frankly, I don't need to know the Father's personal name (if he indeed has one), nor do I need to consider a lot of etymology when I pray. God, through his prophets, has instructed us to pray to him as our singular Father in Heaven, which is what I do.

—PRESTON DAVID HUNTER

STAFF NOTES

The *Student Review* Staffpeople of the Week this week are The Staff. And that's everybody, including anyone who has sent us an article, letter, photo, eavesdroppings (printed/printable or not), check, ad, food, advice, thoughtful/thoughtless criticism, themselves (as in time and attention), or even those most precious commodities, your love or hate. Thank you. Thank you, kindly.

CORRECTION

The author of the poem "Another Prayer" run in the Sept. 1 issue was incorrectly cited in the article "Women and the Priesthood." The poem's true author is Lisa Bolin Hawkins.

CLARIFICATIONS

Clarification: Ty Detmer's birthday wasn't really on Halloween. The full-page "Happy Birthday, Ty!" article in the *Daily Universe* was the result of yet another one of Ty's charming practical jokes. The article will be reprinted on Thanksgiving. Detmer's real birthday, along with a full-page story about Ty's lovable dog Presley.

Clarification: The so-called "Brigham Beard Letter," unearthed in the rubble of the JSB, will in no way affect BYU grooming standards or LDS church policy. The document, apparently written in the hand of Brigham Young, encourages the consumption of iced tea and claims that latter-day males cannot enter the Celestial Kingdom without beards and shoulder-length hair. It is believed to be a forgery.

Clarification: The BYU Registration Office wishes to apologize for the impolite messages received last week by callers to the registration computer. Freshman hacker-pranksters apparently reprogrammed the computer to say, "The class you requested is full. Go eat lint. Your mother was a hamster and your father smelt of elderberry." BYU regrets the offense.

—COMPILED BY M. SPAFF SUMSION

HOW TO BE LOVED AND RESPECTED BY EVERYONE

by Coach Roger François

LOVE PEOPLE. REALLY. I LOVE CURLING UP ON a bench in University Mall with a yogurt cone, watching mommies push their bouncing bundles of joy in pink-frilled strollers past Mr. Mac and Chess King. I adore the conversations of prepubescent teens, their yearnings for attention and understanding. I love driving in standstill traffic, knowing that all the cars around me contain choice individuals, each with their own unique concerns. I love you all, even though I don't know you all yet.

And I want everyone to love me. More than anything in this life, I yearn for the respect and admiration of my fellow beings. This is why I decided to join the coaching staff of a large university in Provo. During my years as a coach, I've devoted much of my spare time to the establishment and implementation of seven special guidelines, which I call the "P" Principles. I'd like to share them with you now:

1. **Priorities.** As a strong foundation on which to base the rest of these principles, you need a well-thought-out set of priorities. I recommend the following: football first, everything else last. Face it—football is about the only thing that matters. So if you want people to like you, don't treat them as human beings; treat them as football players.

2. **PMA.** Positive Mental Attitude, that is. Acquiring an attitude is simple. All it requires is keeping in mind that you are right, you are infallible, and you are perfect. Do not allow anyone else to tell you otherwise—it will only weaken you both. Try this exercise: stand in front of a mirror, smile, look yourself in the eyes, and say "I am god I am god I am god" until you actually believe it. Then go out and face the world with your new-found identity. Everyone will love you for it.

3. **Power.** Want it. Seek it. Crave it. There's a lot of power out there just waiting to be

seized. Seize it! And once you've got it, use it and abuse it. Remind everyone constantly (through your actions and your words) that you've got it. This, of course, will inspire everyone else to want it too; they'll thank you for your example.

4. **Pain.** No pain, no um, whatever. Nothing can make you and your loved ones stronger faster than pain. Think of the toughest people you know. You can bet your butt they've been through lots and lots of

pain. It's great stuff. So do everything possible to put yourself in pain. Beat your head against bleacher seats. Eat live cats. Play with matches. And make sure you inflict pain on others, both physically and psychologically. It's for their own good.

5. **Praise.** NOT! Nothing is worse for people than praise. When you compliment people, you imply that they're meeting their potential, which they're not. There's always plenty of room for improvement, and don't

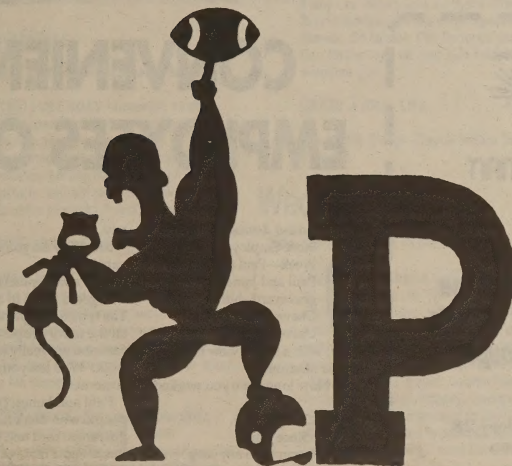
let them forget it for one minute. Take football, for example. If a lineman makes a great play, praising him will only make him think he's good enough the way he is, and he won't feel the need to improve. So yell at him! Tell him what a miserable, good-for-nothing, quiche-eating, party-wearing waste of sweat he is and that it's about time he did something right for once. This will show him that his best just isn't good enough, and he'll improve.

6. **Profanity.** There's nothing like a good, old-fashioned cussing-out to really get the adrenaline flowing. And people appreciate it so much. Creative swearing, unfortunately, is almost a lost art. That claim that some people swear "every other word" is just an old wives' tale. Try it some time—it's hard to sustain that kind of cuss ratio for more than a few hours. Keep working on it, though. You'll be surprised at the effectiveness of profanity in dealing with others.

7. **Publicity.** Make sure you get plenty of popular public figures to sing your praises to the press. Pick people whose words no one will refute—people such as a Heisman trophy winner and his coach. Have them say fabulous stuff about you. Should there be individuals who decide to publicly criticize you, dismiss them in the press as quitters and losers. Make sure their potentially-damaging statements are submitted to a local university's daily paper, which, for fear of stirring controversy, will edit them down and chop them up.

If you implement these principles, I guarantee you'll be swamped with fans and admirers in no time. I know. It's worked for me.Δ

This is the first article Roger has written for the Review. He usually only writes X's, O's, and arrows.



ILLUSTRATED BY KENT CHOU

DIARY OF A FRESHMAN (PART 8) THE BETRAYAL



NOVEMBER 5:

I see this crazy English man running around campus with this dummy called Guy. Apparently, today is Guy Fawkes Day—an impoverished British version of our Fourth of July.

NOVEMBER 6:

I bump into Kathy on campus who tells me she is beginning to question her engagement to Ned. Apparently, he is insisting on naming all their children after prominent figures in Second Nephi. She then asks me how my dating life is going. I am instinctively very defensive. But then I remember my date in the park on Saturday. "It couldn't be better!" I reply enthusiastically. On returning home, it seems to me that a few things are out of place and that the room has been messed with. There is a book on the fridge. I pick it up and realize that it is Heber's diary. Resisting the temptation to read, I put it back and start to study.

NOVEMBER 7:

I'm sick of Heber. I'd rather have Ty Detmer as a roommate. He would probably be at home more. I angrily open Heber's diary and turn to the beginning of September. As I start reading, my heart pounds with abnormal velocity, my pores ooze sweat, and my blood runs cold.

"SEPTEMBER 1

Great news! My roommate doesn't have a brain. It won't be hard maintaining the charade of righteousness.

SEPTEMBER 2

The guys come over, and we watch some porno flick called *Long Dom Silver*. Pretty tame stuff. When my pathetic roommate returns, I give him the old "R-rated is evil" speech. He shows me a picture of his girlfriend. She's a babe! It would be criminal to allow her to continue dating this ignoramus.

SEPTEMBER 4

She's called Kathy. What a bod! I'm gonna have to get me some of that..."

What a hypocrite! What a monster! I fling down the diary in rage. How could he? Betrayal. I hate him! I hate him! I hate him!

NOVEMBER 9:

I walk to the park in a rage. That good-for-nothing, lying pharisee! I trusted him. I loved him. He is worse than the most stereotypically evil villain in any seminary film strip. That Antichrist. Damn! "That's a terrific frisbee you've got there," she says. It's her. "Thanks," I say nonchalantly. "It belonged to my grandfather" (what a lie!). "That's wonderful," she says. "I'm Delilah. Let's play." As if in a dream, I hurl the frisbee high into the clouds. Eat your heart out Heber Mecham, wherever you are.

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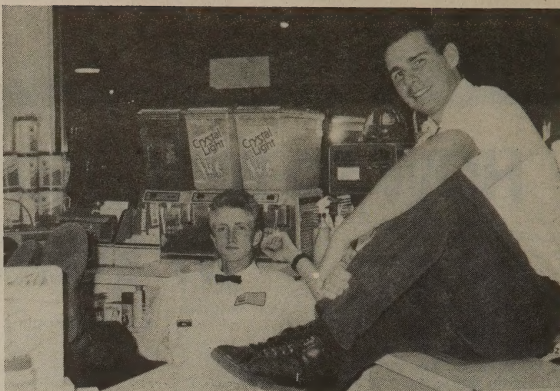
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CONVENIENCE STORE EMPLOYEES OF THE WEEK

STUDENT REVIEW Convenience Store Employees of the Week—Paul and James. Paul and James work the graveyard shift at the Chevron on 2125 N. University Parkway in Provo, with a scenic view of Cougar Stadium.

SR: How long have you worked here?

Paul: One full year.

James: Since June.

SR: Do you have any long term ambitions or is Chevron the high point of your professional lives?

Paul: I'm applying to the veterinary program at the U.

James: I'm finishing up undergraduate work at BYU in preparation for a PhD in clinical psychol-

ogy.

SR: Why do you work graveyard?

Paul and James: (1) Women. (2) You get to listen to the radio. (3) The type of people that come in—all the party people that just don't care and are really kicked back.

SR: Who are your least favorite customers?

Paul and James: (1) Those darn people who don't have a check guarantee card and sort of ignore the 50 signs that we have. (2) The people who think that as a result of our working at a gas station, we are therefore not intellectually sound. (3) These girls who come in here with Daddy's credit card and buy super-unleaded gas, gas additive, \$50 in groceries, and you

always know it's Daddy's credit card because it says "John Taylor DDS" and they have this little bar that says "Time Honored Customer. Serving You for 35 years" when the girl is only 17. And then there are the boys who come in with Mommy's credit card.

SR: What would you like to say to the greater Provo/Orem area?

James: Don't look down on gas station guys. They might be the shrinkers that you go to in 10 years.

Paul: Chevron men will rise again. Δ

Interviewed by Doug Bayless.
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18. GRANDPA'S MONEY
19. GANDHI
20. ITALICS

BOTTOM TEN

- CLEANING CHEESE GRATERS, EXPLODING FURNACES, SELF-PROMOTION, LEGAL TROUBLE, BLIND DATES, EARLY SNOW, FIVE O'CLOCK SUNSETS, SYRUP ON THE KITCHEN FLOOR, "EVIL ALWAYS WINS," HAT HEAD

EAVES DROPPINGS

ENCLAVE

OCTOBER 30, 6:36 P.M.

Brunette (putting on a baseball cap): What is Detroit's name?

Blonde: The "Tigers."

Brunette: Do we like them?

HONORS COMPUTER LAB

NOVEMBER 2, 9:25 A.M.

Student typing paper: One of my old friends made this program while he was at BYU.

Fellow typist: What's he doing now?

Student typing paper: He designs weapon systems.

SWKT

NOVEMBER 1, 12:44 P.M.

Diffident male: I'm not asking her out. She's expecting.

Concerned male: A baby?

Diffident male: No, a mission call.

BYU BOOKSTORE

OCTOBER 28, 5:17 P.M.

Arm-chair historian: The only guy who ever took it with him was king Tut—and we dug it up again and stole it from the SOB.

TMCB

OCTOBER 28, 1:10 P.M.

Concerned friend: You have a big butt.

Too-submissive female: It's true; my butt is huge.

NOT TV GUIDE

by Dave Bastian and Eric Bench

Monday

6AM **(1)** **WAKE THE HELL UP AMERICA (CC);** 3hrs. Scheduled: Miguelito Valdez, Tom Davis, Mary Smith, plus several other obscure people you've never heard of.

(12) **BODY BY BUDWEISER—Exercise;** 5 hrs. Host: Lou Albano.

(TNN) **NASHVILLE NEVER!—Variety;** 60 min.

9AM (USA) **\$4.50 PYRAMID**

(ESPN) **WRESTLING: WWF, AFL, CIO, NAACP (CC);** 90 min. Live from the Seattle King Dome.

(TNT) **MOVIE—Documentary;** 2 hrs. ★★ "Weekend at Bernie Shaw's." (1991) R: Language, Partial Nudity. The critically acclaimed CNN anchor gives an exclusive tour of his Atlanta mansion, and shares insights on his experiences during the Gulf War.

11AM (HBO) **MOVIE—Adventure;** 9 hrs. ★ "Son of Abyss." (1990) Silly sequel to "The Abyss," filmed in James Cameron's bathtub. A wealthy socialite gets her toe stuck in the bath faucet; a crew of crack plumbers is miniaturized (a-la "Fantastic Voyage") and sent into the pipes to secure her release. Julia Roberts, Val Kilmer, Jack Lemmon.

7PM (5) **SPECIAL—YOU'RE A SCHLEMIEL, CHARLIE BROWN (CC);** 30 min. New Peanuts adventure, introducing the character of Saul Silverstein, boy psychiatrist. Saul steals the show as he becomes Lucy's partner; he whips Schroeder into a real man, weans Linus from his blanket, advises Snoopy on the practical merits of getting neutered, and causes Charlie Brown to seriously reflect on the reasons why he has been taking so much crap from Lucy for all these years.

(ENC) **MOVIE—Drama;** 2 hrs. ★★ "Hard to Hold." (1989) After spending 7 years in a coma, a cop returns to his old job, hampered by the indignities of continual incontinence. Steven Seagal, Kelly LeBrock.

(SHO) **MOVIE—Drama;** 2 hrs. 45 min. ★★ ★★ "Little Men." (1979) Loose adaptation of the Louisa May Alcott Novel. Ricardo Montalban easily steals the show as the irrepressible con man McTeeg. Herve Villechaze, Billy Barty, Dudley Moore, Sonny Bono.

Tuesday

11AM (13) **I LOVE LUIGI—Comedy;** 30 min.

(TBS) **LUST BOAT—Comedy;** 60 min. Passengers include a self-pitying kleptomaniac (Nancy Reagan), a recovering alcoholic with a perverse addiction (Jimmy Swaggart), and a pathetic, self-styled lothario starved for attention (Gerald Rivera). (Repeat)

(MTV) **TOTALLY PALS**

(VSN) **MOVIE—Suspense;** 1 hr. 20 min. ★★ ★★ "Another 48 Hours." (1989) Ambitious religious epic about the trials and tribulations of an incensed Mormon missionary with a gun; he is laid-over in Chicago's O'Hare airport, unable to return to his home.

3PM (TMC) **MOVIE—Science Fiction (BW);** 7 hrs. ★★ "The Godsend." (1950) Thousands of willing, ready, and beautiful babes are sent to the far-flung future to repopulate the world after a natural disaster has reduced the world's men to a mere half dozen. Gene Tierney, Ava Gardner, Betty Grable, Vivian Leigh, Deborah Paget, Lauren Bacall, Marilyn Monroe, Debbie Reynolds, Rita Hayworth, Jane Russell, Doris Day, Carmen Miranda, and a cast of thousands. Professor Von Webber: Vincent Price.

(HBO) **MOVIE—Suspense;** 1 hr. 2 min. ★ "Flatliners." (1988) Aspiring coal miners cross the line of mining ethics to explore the effects of bashing each other flat as pancakes with shovels and picks. Kiefer Sutherland, Kevin Bacon, Julia Roberts.

(4) **CALL AND COMPLAIN;** 90 min.

8PM (2) **BATTLE OF THE NETWORK STARS (CC);** 90 min. Ted Koppel dukes it out with Barbara Walters in this slugfest featuring America's most annoying TV anchors and talk show hosts. Also featured: Oprah Winfrey vs. Sally Jesse Raphael mud-wrestling; Regis Philbin & Kathy Lee Gifford take on Byron Allen & Bryant Gumbel in a match of tag-team Wesson Oil twister; Phil Donohue and Dan Rather face off over nine holes of miniature golf.

(4) **GET A REAL LIFE**

(13) **NUMB BUNS—Couch Potato Talent Contest.**

Wednesday

7AM (13) **KINKO THE CLOWN—Cartoon**

(AMC) **MOVIE—Drama (BW);** 45 min. ★★ "It's a Wonderful Lie." (1947)

Jimmy Stewart stars in this familiar tale of George Bailey, a desperate man who considers suicide; an angel grants him a rare glimpse of what life might have been without tyrant Mr. Potter; George then considers homicide. Happily, George awakens Christmas morning to find it had all been a bad dream induced by spoiled egggnog. Donna Reed, Lionel Barrymore.

Noon (TBS) **MOVIE—Comedy;** 2 hrs. ★ "The Outing." (1987) Lame farce about a genie in a bottle rubs everyone the wrong way. Paul Reubens, Larry Hagman, Barbara Eden.

(5) **AS THE STOMACH TURNS (CC)—Soap Opera;** 60 min.

(2) **GUESS WHAT I HAVE IN MY POCKET—Game**

(7) **MONTY PYTHON'S FLYING CIRCUMCISION;** 6 min. At 50,000 feet, in the nose of a 747, with turbulence over the Swiss Alps, this procedure can be tricky!

(1) **THE BEST OF MAX SCHMELLING (CC);** 60 min.

(11) **MOVIE—Fantasy;** 2 hrs. 30 min. ★★ ★★ "Wear Whatever You Want, We Don't Even Care If You Never Got a Haircut." (Made for TV: 1991) The title says it all. Students at a large intermountain university are told that the administration has so much faith in their maturity and good taste that they can now determine their own standards of dress and conduct. Winona Ryder, Johnny Dep. President: Gordon Jump.

9PM (13) **BEVERLY SILLS 54-48-54**

(NIK) **MR. WIZARD'S WORLD;** 30 min. Mr. Wizard teaches kids how to make dry ice bombs, give dad a hotfoot, plus creative uses of arsenic in the kitchen.

(14) **MOVIE—Horror;** 4 hrs. 22 min. ★★ "Godzilla Meets Mike Tyson" (1990) Iron Mike flies to Moscow to judge the "Miss Hammer & Sickle" contest; he harasses Raisa Grobachov, and is sent to Chernobyl, where he mutates into a giant known as "Mr. Goldtooth"; he later fights with the radioactive behemoth from Japan, and is thrown through a mountain. Mike Tyson, Raymond Burr, Toshiro Mifune.

Thursday

(1) **CAPTAIN KANGAROO;** 60 min. The captain can't control the hysterical Mr. Green Jeans, who demands that the Captain either grow a beard or shave off those ghastly sideburns; bunny rabbit blows away moose with a sawed-off shotgun; dancing bear waltzes out an open window twenty stories up. (Repeat)

(7) **MR. ROGER'S BOYZ N DA HOOD;** 30 min. Wimpy Fred Rogers is terrorized by local hoodlums, but fights back by organizing his "kiddy guerrillas."

6PM (TBS) **MOVIE—Comedy;** 5hrs. ★★ ★★ "The Gods Must Be Crazy III." (1989) N!xau, the adventurous bushman, hires an agent who gets him booked on the talk show circuit. He appears on Arsenio, Late Night with David Letterman, and on Donohue. After a short-lived moment of glory in Hollywood, N!xau applies for citizenship, moves to Washington D.C., and eventually becomes mayor. Δ

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Tragedy strikes in Act III as Celeste lies to Tony for a photo shoot; her plane plunges into the Atlantic and is never found. Distraught, the embittered Strombolini walks lemming-like out to sea, deluded that he can find his Celeste.

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CRAZY FROM THE BEAT

by Richard Lance

TRYING TO BEGIN THIS ARTICLE ON THE CRAZY 8s IS AN exercise to avoid mental meltdown. Exasperating really, reminds me of the Chris Isaak story, or any number of deserving acts struggling for that hallowed "mainstream acceptance" that hit it big. Bonnie Raitt, John Hiatt, Robert Cray, INXS and even The Replacements to a degree, are examples that existed in relative obscurity for years before their talents were matched by public recognition. From their earliest beginnings, acts like these have been lauded and revered by critics everywhere, but just couldn't get the right break.

So how does one try to explain another travesty...a truly unique entity in the music industry without resorting to more wailing and gnashing of teeth? How can I convey the reality of big business, money, radio and music without allowing my contempt to blaze between the lines. How is it the Crazy 8s, a major league talent, pull in maybe 250 people at the Zephyr in Salt Lake on a swing through town, and Oingo Bongo plays for seven thousand at the Delta Center. Okay, Oingo Boingo is a household name in modern music, which is deserved, but one night with the Crazy 8s and their "one world vision" may give you a new perspective.

Crazy 8, "affected with madness or insanity" multiplied by eight skilled, exuberant, seasoned musicians racked up to make a hybrid form of music that many contend defies categorization. Known for their highly energized performances, this is a band with spirit. You know, the same kind of spirit that gets everyone off their seats, movin' and groovin'; like a Dead concert at 78 RPM. Call them an "alternative Dead." They jam and improvise. They have two percussionists, two saxophone players, a tromboner, a hot bass player, a keyboard player who blows sax too, and a gifted guitar player whose meandering brain-salad thrash could inject new meaning into those reoccurring lackluster Dead sets Jerry indulges in. They put out a vibe that keeps people coming back and they connect with the audience. Call it a positive plague since no one's immune, and it's catching.

Frontman/sax extraordinaire Todd Duncan, has a firm grasp of self-evaluation, "Get nuts, get wild, go off, be insane." This band has more fun playing their brand of "schitzofrenetic musicality" than anyone this side of early James Brown. Duncan, ever quick, calls it "World groovilistic thrash." He says Crazy 8s' style reflects a genuine commitment to real music, real fun and inferred craziness. See one show and this will be only too obvious.

Band history sheds perseverance and dedication. Unable to secure record label backing for their first release, "Law And Order," the 8s formed their own label, "Red Rum Records," every hit's a killer, and simply distributed the record at gigs and interested

retail stores. It has proved to be successful though laborious. Relentless touring, word of mouth and a quality product have put all five Crazy 8s' records in the black.

Now the band is packing venues in Chicago, Denver, Minneapolis, and San Francisco; New York and especially Boston, with its college radio support, keep the momentum from slowing. Duncan affirms the word is out and that from the get-go the band's popularity has never faltered. Estimates have a fan base at around 100,000.

So how does a band go about reaching the "wider audience" that spells major league success? Duncan says the band isn't interested in the mainstream as opposed to a cross-over into a wider market. "We would just like to close a deal where we could get better pressing and better distribution." And keep their identity, which is one reason they haven't been signed. They've had a slew of offers, but they drive a hard bargain. Who wouldn't after doing it their way for ten years.

So this is the big rub; a record deal. I'd like to see a room full of record company executives see this band compete against anyone and then not sign them. They may very well have the best rhythm section in the business. I personally would put them up against multi-styled hard-funk-ska progressive bands I've danced to like Oingo Boingo, The Red Hot Chili Peppers, Special Beat or even Gang of Four. They're as fun as Talking Heads and play the definitive version of the Head's "Naive Melody." These acts are/were signed to major labels. Band members basically said the same thing about this dilemma; (allow me to paraphrase) "We're too diverse, aren't mainstream enough and don't kiss up." Alas, the only radio format besides college or public that will play the 8s is modern/progressive, and I haven't heard them on the play list of stations in this area. If the Crazy 8s were from England they would be the premier dance band on the planet.

With the leg work the band has already demonstrated in opening up every major market they've performed in, Duncan suspects some opportunistic A&R man will scoop the Crazy 8s up and break them nationally. They're a sure thing and it will only be a matter of time before those of us who saw them in the intimacy of the Zephyr will have to recall the good old' days when they were on their way up.

If you've somehow managed to wade through all this verbosity, this obvious hero worship, let me make a suggestion that will vindicate me. See the Crazy 8s. On November 15th and 16th they will be at the Zephyr Club in Salt Lake. It's a private club (you must be 21) so you'll need to get someone to sponsor you at the door, which is easy, just ask someone going in. Δ

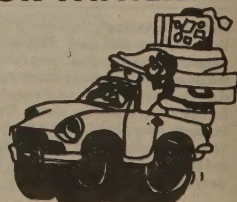


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Illustrated by Charles Stubbs

THE SKELETON IN UTAH'S CLOSET: WHY SO MANY PEOPLE GO TO BED HUNGRY IN ZION

by Annica Burns

WE TALK A LOT AT THIS SCHOOL about Satan's tools. I often wonder why we don't hear more about God's tools. He seems to have a few of his own, and I think irony is one of his favorites.

I went to Salt Lake last week because I had a few questions for the director of Utahns Against Hunger, an advocacy group that works to assure food assistance for some 257,000 Utahns whom the federal government defines as impoverished. I talked with director Steve Johnson for almost two hours about the pervasive hunger problem in Utah. On my way home, I pondered the incongruity: a state full of so many good people and 51,000 children going to bed hungry on a regular basis.

At a stop light in front of Temple Square I

saw a well-dressed family of five emerge from the temple grounds. As they joined hands and stepped off the curb, they revealed an obviously hungry man behind them, leaning against the Temple Square wall. He tried hard not to make eye contact with those walking by, who were themselves trying not to look at his sign which read simply: "Need Food—Will Work."

Many people were shocked when they read "Hunger Stalks One in Four Utah Children" on the front page of the *Deseret News* last March. The Community Childhood Hunger Identification Project (CCHIP), conducted by a Washington D.C.-based research group, ranked Utah 21st out of 50 states and D.C. for having the most hungry children.

I asked Steve Johnson to explain this. What he told me over the next two hours

was basically that there are many things that can be done in Utah, but will not be until Utahns recognize the problem and accept responsibility for solving it.

Johnson believes that there are three steps that must be taken. First, awareness of the problem. Utahns seem to be lagging behind the rest of the nation in realizing that being poor and hungry is often beyond a person's control. Many Utahns see the hungry as people who need to take responsibility for their own actions, without understanding that such circumstances are often beyond one's control. The irony of our failure to recognize this, given our numerous scriptural references on the matter, seems clear.

Johnson believes that Utahns have slowly become more aware of this problem over the past decade. Thirteen years ago the federal

WIC program (Special Supplemental Food Program for Women, Infants and Children) approached the state government in an attempt to start a Utah WIC. Six different counties, including Utah County, refused WIC based on their claim that no poverty at all existed in Utah. It took two years to convince Utah County to sanction WIC, which today serves over 8000 women and children in Utah County alone.

While Johnson believes Utahns have become more aware, they have yet to feel personally compelled to find a solution. "It pains me," he said, "that the Boy Scouts have to feed our hungry; that we get warm fuzzies

**SEE SKELETON IN CLOSET
CONTINUED ON PAGE 9**

PROFESSOR DYSON'S REBELLIOUS SCIENCE

by Greg Coleman

REMEMBER THE FIRST TIME I SAW FRANK LLOYD WRIGHT's classic house Falling Waters. The blending of artistic intuition and precise engineering took my breath away. It left me willing to throw all my old plans away and dedicate my life to architecture. In a recent lecture at BYU, Freeman Dyson left me with the same feeling. He created a blend of science and humanity rarely achieved and left me hoping to achieve the same.

A renowned physicist responsible in large part for the completion of Quantum Electron Dynamics (QED), Dyson structured a theory describing the dancing electrons that has withstood empirical testing so well that it becomes, as he puts it, "boring". He currently works out of the Princeton Institute for Advanced Studies.

Even with such impressive scientific credentials, his lecture of 17 October proved that his greatest achievements

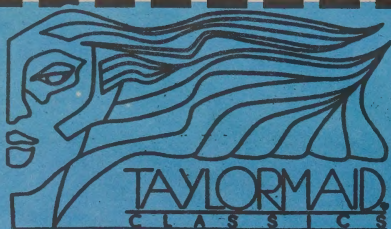
come as a person. He titled his address, "Scientists as Rebels," but perhaps a more appropriate label would have been "Scientists as Humans" or perhaps "Humans as Scientists". In his own words his subject was "Why Do You Care What Other People Think?". Covering topics ranging from education to space travel, each subject he discussed shed some light on exactly what he thought a scientist was, and how real scientists, like artists, must know what it means to be human.

For Professor Dyson, both science and art reveal the human condition. His experience with the world of science is interlinked with his experience in the world of the humanities. He attended an English public school similar to the one portrayed in "Dead Poets Society," complete with renegade educator. His exposure to thinking, however, came not through the English department but through a

chemistry professor who found poetry more valuable than potassium and Easley more interesting than entropy. Science became for him a method of rebelling against anything that threatens the human spirit. His lecture revealed a world of science that exposes the waste and pettiness of regional politics.

Rather than a dry, methodical arrangement of numbers in equations or even an endless search for unrelatable knowledge, science is a passion irrevocably connected to the happiness of human beings. Science is not a phenomena of Western or any other culture, but instead serves us all.

**SEE REBELLIOUS SCIENCE
CONTINUED ON PAGE 8**



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REBELLIOUS SCIENCE CONTINUED FROM PAGE 7

"There is no such thing as a unique scientific vision of the universe, any more than there is a unique poetic vision. Science is a mosaic of partial and conflicting visions. But there is one common element in these visions. The common element is a rebellion against the restrictions imposed by the locally prevailing culture, Western or Eastern as the case may be."

In short, there is no such thing as science that is not related to people, nor science that bows to their whims. Like good architecture, it serves, but it cannot be made to grovel.

Science is not seen as an element of the human spirit by most people; in fact, science and its offspring, technology, are often blamed for the demise of the truly beautiful features of our race. As Professor Dyson openly admitted, it certainly is a two-edged sword. Describing methods of teaching children to love science, he said:

"The generation that is now young has three good reasons for turning away from science. First, science is presented to our young people as a rigid and authoritarian discipline. Second, it is tied to mercenary and utilitarian ends. Third, it is tainted by its association with weapons of mass murder.... Science is a hexagonal mountain with six faces, with three beautiful faces in addition to the three ugly faces. The three beautiful faces of science are science as subversion of authority, science as an art form, and science as an international club."

Professor Dyson applied his ideas about science to a number of less theoretical situations, including education. He spoke out against "forcing" our

children to learn more mathematics and physics, or reading from a required list. Instead, expose them to an interesting world and let them discover it for themselves. Students will discover the possibilities before them and gain the freedom education without motivational difficulties. His own motivation to discover the world of science came first from his childhood chemistry teacher and later from his good friend Dick Feynman, an original team member of the Manhattan project who, upon realizing the horror released on the world, left and refused every other war related position.

"Dick Feynman ... showed me how an uncompromising pursuit of excellence in a demanding professional discipline could be combined with joyful adventures in the world outside. He was at heart a revolutionary, but he retained the respect of the professional establishment. He knew how to enjoy the lemon and the cream and make the best of both. When you have learned all that Brigham Young can teach you, you still need to learn ... how to say 'yes' to adventure and to say 'no' to folly."

He challenged us to dare to say yes to the unknown, the new, and the non-traditional, a challenge towards making important progress at BYU. But while flying the currents of inspiration and intuition with the artist, he was sure to add the tempering reason of the scientist. While speaking to Professor Dyson before and after his speech it became apparent that he lives as he speaks: as a human. Δ

The Honors Department has copies of the transcript of Professor Dyson's lecture for those interested in reading it.

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THE DECLINE OF INITIATIVE

by Michael Mitton

HOW MUCH MONEY HAVE you?" asked Courfeyrac.

"Fifteen Francs," replied Marius.

"Do you want me to lend you some?"

"No—Never..."

"What will you do when the money's gone?"

"Whatever I have to do—Anything honest."

"Do you know English?"

"No."

"German?"

"No."

"A bookseller is compiling an encyclopedia. You might have translated articles for it. It's badly paid work, but one can live on it."

"Then I will learn English and German," said Marius.

This scene from Victor Hugo's *Les Misérables* describes a virtue of the highest order—Initiative.

Consider the situation: Marius is almost completely destitute, and he recognizes that he is going to have trouble finding work. To solve his problem, he learns an entirely new skill so that he will be employable. But, this is no small skill he is going to learn, for he is learning two entirely new languages.

Of course, this is Hugo, a romantic; his protagonists are of the highest caliber. And this is fiction.

A few weeks ago, 60 Minutes ran a story about a government program that will pay a child's tuition for a private school. At the particular school in question, they interviewed a young boy. This boy had not done well in the past year of school and he would need to repeat the eighth grade.

Crying, the boy explained that he would not be able to receive his diploma with people who had been his friends for several years. But, he also added that he wanted to repeat the eighth grade. With the prospect of repeating a year of school, he realized that his past year of schooling and that, since he did not want to graduate being average or below average, he would need to put sincere effort into his schooling. He wanted to be the best, to graduate with a three-point, and who knows, maybe a four-point. In his words, both explicitly and implicitly, this noble boy displayed an irrepressible initiative. In Steinbeck's *The Grapes of Wrath*, the Joads were unable to make a living as farmers. Hoping to find work, they move to California.

Upon arrival, they find that the demand for labor skills such as theirs is low while the supply is high. Consequently, the Joads cannot find work. While they are zealous in looking for work, they make no attempt to acquire new skills that would make them either employable or give them the chance to be self-employed. They expected someone to give them a job.

Exiting a McDonalds in Sacramento, California, a man approached me and, in words given eloquently enough to display some intelligence, begged of me some spare change so that he could get a meal. The man was a bit disheveled but was in no way offensive.

I said to him, "I tell you what, sir, you can earn a couple of dollars from me. Just answer me this

question: Why do you think I should give you money?"

He replied, "Because I need it." I handed him the two dollars and got into my car feeling a bit disgusted that this man felt his need gave him a claim on my life. I laughed in further pessimism when I noted that the McDonalds we were at displayed numerous signs for jobs that would have paid above the minimum wage.

Society continues to erect organizations whose purpose is to help those in need. So long as these organizations are funded voluntarily, they have the capacity to be both good and beneficial. But charitable organizations, both public and private, can be very destructive to what is most important to a person: the soul.

Rather than truly helping someone, these organizations often destroy initiative. If welfare is the concept of helping someone until they get back on their feet, and if by helping someone, you cripple their initiative to get back on their feet, then it can hardly be considered a service to that person. This is the caveat to helping someone: do not let them become a parasite.

Government programs are the worst at disregarding this caveat, as exemplified by the growing ranks of the slothful in socialist countries around the world. The U.S. seems to be getting a higher percentage of people with little or no initiative, and the philosophy of the man at McDonalds seems to be creeping further and further into all walks of life. People with the virtue of Marius are becoming hard to find. Δ

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- (2) "I attend my girlfriend's ward."
- (3) "Yes, yes, yes, no, no, yes, yes, no, no."
- (4) "But they drank it in the Bible."
- (5) "She doesn't speak English—does that count?"
- (6) "I'll just go my way and sin no more."
- (7) "That whole NC-17 thing threw me off."
- (8) "I feel so empty inside."
- (9) "So that's what 'CTR' means."
- (10) "I'm not sure..."

what's the street term for that?"

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SKELETONS IN CLOSET CONTINUED FROM PAGE 7

when the Boy Scouts do a food drive." But he is optimistic that the administration of the LDS Church has begun to actively participate in poverty and hunger programs.

Step two, he says, is for Utahns to develop programs that reflect personal values rather than institutional panaceas. Current solutions such as soup kitchens and food pantries are dehumanizing and humiliating. An assistance program can only change a person's life if it makes that person feel his or her life is worth living. Programs like Food Stamps, which allow the impoverished to shop in their community stores and eat in their own homes, are underfunded and overregulated. Participants must go through lengthy, often humiliating application processes.

Many who truly need assistance are rejected.

Johnson feels that we won't be able to feed the hungry until we really start caring and stop worrying that they're getting something for nothing. "Let me tell you," he remarked, "there are a lot of people who get stuff for free in this society, but it's not the poor." Less than 45 percent of eligible Utah families utilize the food stamp program. Only 21 percent of Utah schools that have a school lunch program take advantage of the very important school breakfast program.

Dianna Mcquire, a BYU community nutrition professor, feels more schools should take advantage of both programs. She feels that this won't happen until communities

convince school boards that such programs are valuable and necessary. "As we go out into the community we need to look at our own community and see what needs to be done ... and be activists if we need to."

Johnson says the third step is to examine our society and examine our hungry to see how the two co-exist. Only when we understand the root causes of hunger and poverty will we ever be able to eradicate them. By feeding the hungry we are simply treating the symptoms of a pernicious disease. We ought to be seeking the infectious agent in hopes of one day discovering a cure. Δ

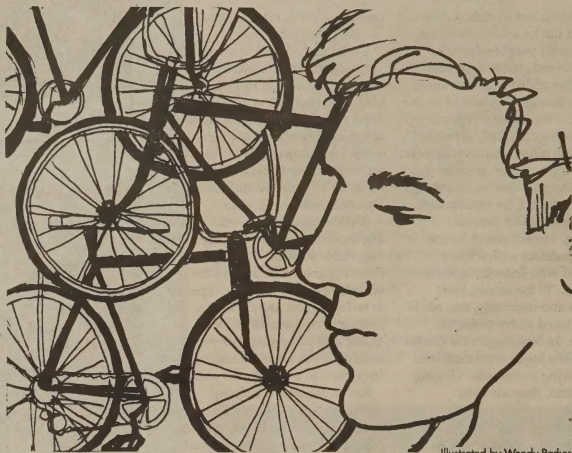
A CONVENTIONAL UPBRINGING

by Brent Cottle

AROUND BACK IT IS PAINTED ON THE building, "always a good show, often a great one," but you don't notice that until you're older, until the theater has been closed down and you hang out in the alley behind it. Back there where projects for putting a new face on the town—red interlocking bricks!—are unheard of. Now that you're older you've acquired the appropriate red-crackling of your eyes, the ability to make eyes like slits just right like a black leather skirt, a junkie's pale, red-veined legs showing through. You're older and it's all plain and simple back in the alley where bums sniff *Lepages* modeling glue—couldn't be more boring—little kids smearing the insides of plastic bags with candy-red nail polish and putting them over their heads, clutching them tightly closed around the neck as if they were trying to choke themselves, breathing deeply to get high. Inside the theater is now just a pit since they've torn up the floor and begun to excavate for who-knows-what—the remains of ancient aliens who strode with the Indians?—and you wonder to yourself why Mr. Sayville painted the sign around back of the theater in the alley where no one would see it. Mr. Sayville is dead now and his family mourns.

But when you were a kid Mr. Sayville was large and jolly and he lived and on Saturday when you were still at home eating a grilled ham and cheese sandwich and tomato soup that your mom had made for you, drinking, of all things, milk with it—when you were doing this—feeding your thin chested, thin stomach, thin-legged and-armed body that your mom liked to dress in jeans she made, while you added touches of *Spythull* O.J. Simpson turf shoes and a jersey with your favorite number: 88—Mr. Sayville was cleaning out the theater from last night's feature presentation—*The Hands of Orlac!*—cleaning it of popcorn and gossypete peanuts and sticky pop and sticky, dried up *Skool's* chewing tobacco mixed with back row Cowboy spit; getting it ready for the less lucrative, but good for the community, Saturday matinee.

Upon finishing your grilled ham and cheese with a side of tomato soup and sporting a milk moustache, you would sit and wait for the phone to ring, realizing that if it got too late you would have to call Kevin or Bob yourself and invite them to the Saturday matinee. When two o'clock rolled around you would be ready and with two dollars in pocket you would jump on the banana seat of your bike and ride to meet Bob and Kevin at the top of the hill, Kevin on a similar banana seat, Bob with a new motocross bike, and together you'd all ride down the hill with no hands and you'd remember the time Bob wiped out and slid all over the gravel and how you and Kevin had thought he was dead but how he was only knocked out—small white rocks sticking to his bloody forehead, rocks, that you think, are so small they must be able to float—how they had loaded him into the back of Kevin's parents' station wagon and taken him, not to the hospital, but to Kevin's house, and laid him on the ping-pong table and how Bob had woken up and couldn't remember a thing! You three would ride your bikes down the hill and turning on to Main Street you'd see the theater ahead of you, its marquee a triangle with reverently bowed head jutting out over the sidewalk, lights unlit in the day but the feature spelled



Illustrated by Wendy Parker

out in black letters that you never saw Mr. Sayville take down or put up, below that the matinee, sometimes *Godzilla Meets the Smog Monster*, sometimes *The Nutty Professor*, sometimes *Herbie Goes to Monte Carlo*, but the one you'll always remember, today's feature, a documentary: *In Search of the Unknown*.

Outside of the theater you lock the three of your bikes together, this made possible by the extra-long, clear metal wire-encased-by-rubber lock that Bob has, the three of you reasoning, "no one will steal three bikes, sure maybe one alone, but three they can't lift, let alone steal." Approaching the theater you always wonder about the empty ticket booth out front that no one ever uses, its glass cracked, its inside full of garbage you think to yourself that that's the kind of place you would one day like to get into, to sit in a place no one's ever been in, stealing, while thinking, a glance at the posters displayed behind glass at either side of the entrance (you wonder how they get the posters in there), taking an especially long look at the poster for the feature because it has a girl whose body, to you at this age, is incredibly overexposed. Mr. Sayville greets you at the door and then runs ahead through the entrance-way lined with streakily white-stained purple velvet ropes, hurrying to get into a little, rounded arch booth past the ticket booth, a booth that has a cartoon drawing of Mr. Sayville with a small body (but not alien-thin like yours) and a ridiculously large head and next to a calendar from the Chinese restaurant down the street—its pages rarely turned to the right month—a Bob that you will get to after you have bought your ticket from Mrs. Sayville who sits in the larger booth and who smiles a black-haired-cherry-lipsticked smile that charms you. At the second booth you present your ticket to Mr. Sayville who tears it in half and you reach back to swing one of the purple velvet ropes before going further, never wondering to yourself: why two booths?

Inside it's all crazy shades of red; there's the carpet that's red and then red like cooked beets and then gold and all of it in a thinly raised and lowered pattern that looks like shards from a smashed Chinese dragon. There's the Sayville's teenage daughter who has red hair and sells candy at the smudged

glass counter, stairs the same carpeted color and texture as before going up behind her, going up to who knows where. You order gossypete peanuts and a Coke from the white board with black letters like the ones on the marquee outside, except miniaturized. The Sayville's daughter smiles at you and you have absurd visions of the two of you roller skating together; chivalric visions in which she depends on your thin (like the carpet pattern—barely able to rise from life's background) body for protection and some nebulous sexual gratification. You wonder at the apples behind the smudged glass—who'd ever buy such a thing?—wonder at their color that is a little too waxen and dusty for you to feel comfortable with—like the color of a dead body on the cover of some rock 'n' roll record your older brother probably has at home—*gotta be razors in those things!*

Walking out of this foyer you enter another space, doors to the girl's washroom to your left, boy's to the right, the theater's twin entrances opening on either side of the wall in front of you—one to the left, one to the right, both just around the corner from a bathroom. You always choose the right one because there is something spooky and not right about the left one; look first into the mirror spanning the wall space from the left to the right, enjoy its quirky reflections that makes your head grow obvious tumors like the one Kevin had to have removed a couple of years ago, your parents saying, "how sad—at his age"—Bob takes off to the bathroom, he always has to go before the movie—underneath the mirror a fireplace that has never in your lifetime had a fire going in it.

In the theater you sit near the back and springs hug your bum through the scratchy fabric, the lights go down and you stare up at the giant neon star on the roof that has sides of pink, yellow, orange, and violet, while Bob tries to throw gossypetes at it—in the corners of the ceiling are little stars with all sides the same color, one red, one blue, one green and one crippled purple since not all of its sides light up. The film starts and it's black at first with X-ray worms of white flickering on and off the screen like a picture of the insides of the Bionic Man, Steve Austin (whom you love), before they rebuild

him, then the screen is blank white that lights up everybody's hair, including the heads of the two kids sitting on the front row—you're safely positioned in the middle with Merle the old retard somewhere behind you, Merle whose staccato voice you'll later hear talking back at the screen, repeating the actors' words, laughing louder than anyone else. Somewhere over to one side or the other sits the psycho-lady who laughs at all the sad parts and cries at the happy ones.

The movie starts and Orson Welles stands fat and bearded talking to you, Kevin tells you it's Orson Welles and you know the name because once when you were home from school sick you had watched a black and white movie with a balloon-man who got in the way of a number of men running around old stone sewers shooting at each other with pistols and your mom came home from work and said that name, said, "that's a young Orson Welles," and you had nodded and laughed like you understood. In the movie Orson introduces you to Bigfoot, to UFOs, to Atlantis, to people who bend spoons and forks with the powers of their brain and to Satan.

To Satan! This hadn't been in the plan. The matinee wasn't supposed to show thrashing-about-red-pocked people filled with demons because you knew of demons—you know of the picture of a Goat-footed-horned-headed Satan in the encyclopedia—in the encyclopedia of all the damnable places—you know of the religious tenets that your family holds dear, that are perpetuated in blurry painted Sunday School pictures and a foreign language spoken only by adults. You know most of all the story of the lady who used to babysit your sister, who when she was a young girl had been visited by Satan and how he had played cards with her and then had gotten into her body and had made her do wicked things before her dad was able to rescue her—hell, you even know where the lady's house is!

You've had it; you propose for the first time ever that you leave the matinee halfway through, that you get out of the way of Merle's loud voice and cross somehow through the sideways path of the psycho-lady's off-kilter noise. You're scared! Bob, who is exceptionally talented at mechanics, agrees. Kevin, who when you were even younger than you are now had read Houdini's fat biography—it had a creepy brown cover that the library had covered with puffy plastic, "Houdini," it said in dirty orange letters—Kevin wanted to stay. Kevin was defiant, he said, "Satan only has power over you if you're scared of him—he only has the power that you give him!" But you and Bob refused to believe him, you and Bob split, running out the door greeting the sunshine that always hurts your eyes when you come out of the matinee, Mr. Sayville and Mrs. Sayville still in their booths, Mr. Sayville reading the newspaper, Mrs. Sayville painting her nails. Their teenage daughter and her sexuality elusively gone. Outside you and Bob try to breathe easier—the sunlight is weak, a little false.

But now Mr. Sayville is dead and his family mourns. Now you're older, maybe older because of that matinee, but in any case older. Your language is colorful and your consumption is up, your jeans are frayed white at the crotch but you have no intention of asking your mother to fix them. You think, always a good show, often a great one. Δ

A CERTAIN CLEANSING

(Anonymous)

Rather numbly one surveys
the fragile aftermath of so sudden
an exit.
Cups with faint lipsticked half-moons
seem now to precariously balance
on the dry drainboard,
once disregarded.
A hairbrush,
a beaded bag,
tossed in a bathroom drawer:
elegant tokens now.
The photographs, the figures,
lightly sifted with dust:
pieces of a life

almost well-lived.
A certain cleansing must now take
place,
A bleaching out of the life
she gave to each
small thing,
Requiring harsh detergents
and much hot water;
Much scrubbing and much dusting
to clean up these discarded days...
Folding, creasing and carefully
storing
such memories in an adequate box
up in an attic somewhere.

NEW ON VIDEO THIS WEEK

by Rick Carpenter

V.I. WARSHAWSKI

Kathleen Turner is V.I. Warshawski, a Chicago freelance P.I. who is investigating an ex-hockey player's murder. When the film was released early last summer, critics slammed it hard, so I was going into the video with some skepticism. While Turner comes across a bit brash and unbelievable, the plot is an interesting enough distraction to make the video enjoyable. Grade: C+ Rated R.

MURDER BY MOONLIGHT

It is the year 2015. On the moon are mining communities staffed by Soviets and Americans who normally enjoy friendly relations. But life in the lunar community is disrupted by the discovery of the corpse of the head of security for the Russian-owned, American operated Cruz-McKinney mines. Both nations send an agent to investigate, and as Hollywood usually has it, they clash immediately. Brigitte Nielsen is the American agent, but unlike *Beverly Hills Cop 2*, she has a speaking part

which is just part of the movie's downfall. The special effects were poorly done, leaving wires hanging as actors were suspended, hanging on to a railing, simulating the suction power of a hole in the atmosphere-controlled moon base. This moon thriller didn't even begin to get off the ground. Grade: D- Rated PG-13.

PALS

Jack Stobbs (George C. Scott) and Art Riddle (Don Ameche) are two senior citizens living out their comfortable retirement in a Georgia trailer park. Jack, an army veteran, finds over \$3 million in cash and their lives are never the same. They're hounded by a contract killer with a pacemaker, Jack's mother is kidnapped by a pretty runaway punker named Certainty, and they're all in trouble with federal agents. But the real misery is that Jack and Art have \$3 million, and staying pals isn't part of the treasure. This light-hearted comedy has its moments but seems more like a network made-for-TV late night movie. Grade: C+ Rated

M (A PG equivalent by the Film Advisory Board.)

SCANNERS 2

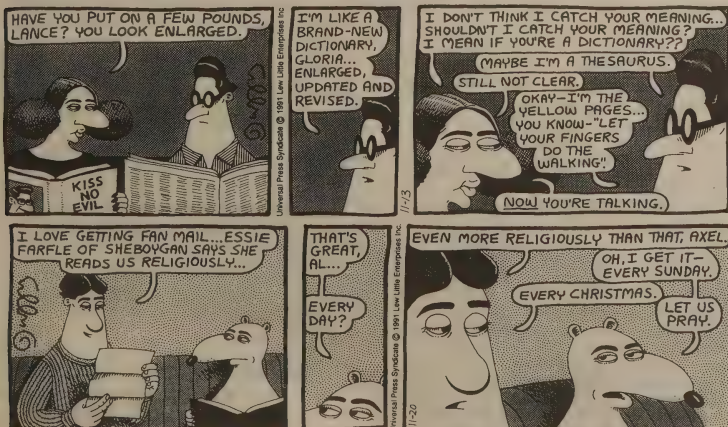
For those not in the know, Scanners have the ability to read, or scan, minds. At their most terrifying, they can emit a force so powerful that a mind they invade will vibrate, convulse, and finally explode. The police chief, Wayne Forrester, understands the potential of the Scanners, and hunts them down to exploit their powers to further his career. The special effects are quite creative and high-tech, and not for the timid or squeamish. Grade: B Rated R.

ROCKY AND BULLWINKLE VOLUMES 7&8

The moose and the squirrel are at it again with villains Boris and Natasha, the ever-charming Canadian mountie, Esoppe's Fables, and Fractured Fairy Tales. Volume 8 is especially funny, featuring "Wossamotta U," a hilarious spoof on college football. These are two hysterical classics! Grade: A \$12.99 each. A

THE FUSCO BROTHERS

by J.C. Duffy



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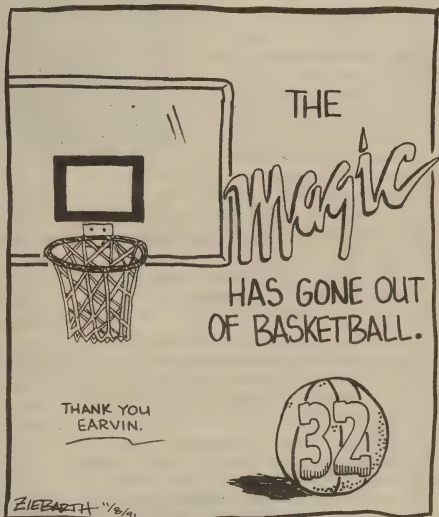
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SR INTERVIEWS MARGERY TAYLOR

AFRICAN-AMERICAN FAMILY HISTORY SPECIALIST

by Steve Gibson and Maren Younce

BLACKS IN MORMON CULTURE IS A NEW class being offered at BYU winter semester and Margery Taylor will be teaching it. The class will meet Thursday from 10-12:30 in 1108 JKHB (Catalog #5853 section 4). On October 23, *Student Review* met with Marjorie Taylor at the LDS Family History Library and talked with her about the class.

SR: Recently I was talking to a friend of mine who is a member of the Church and she's had a hard time with the priesthood denial issue. I was wondering if this is a class that would be good for someone in that situation to take.

MT: Yes. To put it right up front Heavenly Father has not told us why it happened, but there have been a whole lot of ideas that people have put forth as doctrine. We're going to talk about each of these, and where they came from, and what they don't really mean. There's a lot of folk doctrine out there, and I think it's very detrimental to people. People believe all kinds of crazy things, but basically, we just don't know.

What we're going to do in the class is set the stage. In Joseph Smith's time, how were blacks who joined the Church treated? We'll discuss how some of these explanations of priesthood denial came about. The Church didn't really start getting into folklore of this type until about 1879. We're going to talk about the major theories that were used.

SR: Was it B. H. Roberts who first came up with the idea that the reasons for denial are in the Pearl of Great Price and verses of Abraham?

MT: There are several people who talked about that. We're going to talk about the Abraham business, the pre-existence, the notion that blacks were not valiant or were fence sitters. Or they weren't fence sitters but they weren't very good. Or they did something bad or are related to Cain. All those kinds of things.

SR: Tell us a little about your background and your interest in LDS black history. Why are you teaching the class instead of someone else? What are your qualifications?

MT: Since about 1984, I've been in charge of Special Collections at the LDS Family History Library. I was auditing records in Special Collections and came across a role of micro-film that had records of black members on it. They had done baptisms for the dead in the endowment house under the direction of Brigham Young. I was very curious about it and started looking into it. Eventually we did the rest of the temple work for those people. Someone asked about the blacks who were the proxies. I checked on those, and we did the temple work for them. Someone else asked about the rest of the black members on the film. I talked with people in the Church office building and they said no, don't do anything about it just yet. Well, I got a really strong impression that I really had to do something. And so I just kept calling them, and finally they said okay. I've been specializing in black genealogy since 1985, finding their ancestors and descendants, and everything else about them that I could. I'm currently serving as the Church African-American Family History Specialist.

SR: Is there a textbook you will be using?

MT: Yes, if we can get it. It's called *Neither Black Nor White*. [Edited by Lester Bush and Armand Mauss.] We're going to be using that as our textbook, but we're also going to be doing some other things, some extensive reading in the library. The textbook is basically two men's views, and we're going to study some other views as well. Also, we're going to be reviewing all of the oral histories that were done by Alan Cherry for the Charles Ridd study on blacks in the Church, toward the end of the semester.

SR: Your class description mentions that you will be discussing individual black members of the Church and the legacy they have left us. Who will you be talking about?

MT: Elijah Abel, Walker Lewis, Jane Elizabeth Manning James, Samuel Chambers, Amanda Lagrom, we could go on and on. There are quite a few, and you just don't hear much



about them. About 2 years ago someone from the University of Utah who was taking a class on Utah history said to me, "What cultural legacy have blacks left in Utah?" And I said, "There isn't one." He asked, "Why?" I said I think there are two reasons: one is that Utah does not want to admit that it was a slave territory. And the Mormons don't want to talk about it because of the priesthood issue. So we swept it all under the carpet. But there are some very exemplary lives that we can take some notes from. We think we have it hard sometimes if our bishop says something inappropriate to us, but that's nothing compared to what these people went through and put up with for the gospel. Sometimes I think of Lehi's dream and the people in the great and spacious building. Some of those people who are being pointed at are blacks and some of those people in the building are members. It's very sad.

SR: Tell me a little about the idea behind the class. Did it come from the conversation with the person from the University of Utah?

MT: No, but that made me think that a lot of people needed to know more. I have talked with a lot of people who come in to the Family History center. I have done displays every February as part of Black Awareness Month, and a display on early Mormon blacks. And I hear comments: "There weren't any Mormon blacks then." Yes there were. And I had a lady call me and say, "I want you to write Channel 2 and tell them that they did something wrong in their documentary. They said that the three people who came in to the Valley with Brigham Young were slaves, and that's not right." I said, "Yes it is." I think it would be helpful if the Church, as a whole, knew what wasn't the cause of priesthood denial. Some people do things to blacks because they still believe those things, and that's not right.

SR: You're talking about alienation that new black members might feel?

MT: Yes, and they do. "We'll like you anyway even though you were bad in the pre-existence. We can tell by the color of your skin." A black man contacted me and said he thought the Y could do something about that. So he contacted some people at the Y, and they contacted me. That's how it ended up as a class.

SR: What are some of the other issues you'll be talking about? Anything dealing with current situations?

MT: Yes. We're going to talk about discrimination because it's part of everyday life for blacks. You cannot understand what it's like to be black and Mormon and not understand discrimination. It happens in the Church and out of the Church. One of the things that is nice about our religion is that everyone is told in our theology that they have the right to the Celestial Kingdom, that they are no worse than anybody else. But if every single day someone told you something or did something that said you were less than everyone else, that would wear you out. We all get it once in a while. You're too young, you're too old, you're too fat,

you're too slim, but blacks face it every day. One man I talked to said, "Sometimes when I'm sick, it doesn't happen for a week, but usually it's every day of my life I'm told that I'm less than everyone else." We're going to talk about that. We're going to talk about how blacks are integrated into the Church in certain areas and how they're not integrated so well in others. And about how some decided to join the Church before 1978, in spite of the restriction. We're going to talk about BYU and all the trouble it had with the sports program. I'll try to get some people who were at the Y at the time to come and talk.

SR: At the same time the BYU sports program was being attacked, wasn't civil rights becoming an issue in Salt Lake City? My understanding is that there was a large demonstration outside the Church office building demanding some sort of statement where civil rights were concerned. Are you going to be talking about that?

MT: Yes. I'm going to see, if I can bring in the lady who is the head of the NAACP in Salt Lake. It might be interesting to have her come and tell her side of the story. I would really like to have

her come. It would be good to have Heber Woolsey come and talk because he was the public relations person for BYU when this happened, he became the PR person for the Church as soon as he left the Y. He could address this situation specifically. And talk about improving the world's image of Mormons and blacks where civil rights is concerned. Hopefully we're going to be able to shed some light on that. A lot of people think that the South is very discriminatory, but Utah was about as discriminatory—didn't let black entertainers sleep in the hotels or eat in restaurants in the 40's and 50's. They had to sleep in the homes of black people in the community or they could not come here.

SR: Will you just be addressing American issues, or are you going to talk about international issues as well?

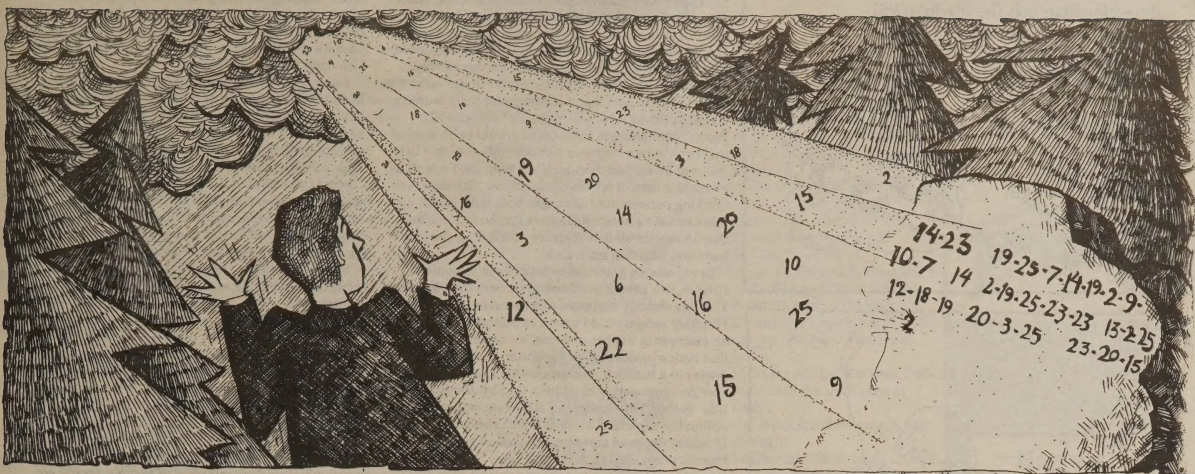
MT: We're going to focus on America, but toward the end of the class we'll talk about other countries and the blacks in those countries. This is very important because I don't think you can understand why the revelation came when it did if we don't talk about the worldwide effects of it. I've talked to a number of people from other countries—written to people in Jamaica, Brazil to some people from South Africa. My dad went to Tazaki on his mission in the 30's one of the very first ones there—and I asked him, "What did you do?" He said, "When we were there in the 30's, we didn't worry about it. It wasn't until the 40's and 50's that race became an issue." I thought that was interesting. Of course, they were sent to basically white areas, but they never knew from house to house if it was going to be a white person or a black person who opened the door. If it was a black person, it didn't matter, but later it became a problem. From mission president to mission president, they followed different rules and how it was very difficult.

SR: In Oakland missionaries receive invitations, every once in a while, to go up to the stake center and meet with a group of black members who were part of a Genesis group. Will you be talking about them in the class? Is there a way to sum up what the Genesis group is?

MT: I think of it as a fellowship group. Sometimes you just need to talk to somebody who knows what it's like. You don't have to say very much, they just know. Genesis groups feel that brotherhood, that they are dealing with racial discrimination in the Church and out of the Church everyday. They are proud of their heritage, they are proud they are Mormon, and they want both of those things. There are others who don't want to be part of Genesis. They just want to be generic Mormons, and so they don't attend.

There are three Genesis groups that I know of. One is in Salt Lake, and I'm trying to get Ruffin Bridgeforth to come

**SEE AFRICAN AMERICAN HISTORY
CONTINUED ON PAGE 14**



Illustrated by Marin Roos

BREAKING THE DRESS AND GROOMING CODE

IN THE SPRING OF 1968, ERNEST L. Wilkinson was confused by the conflicting views expressed concerning a Dress and Grooming code at BYU. After much reflection, he retired to a secluded spot in Aspen Grove to ask Heavenly Father for guidance.

After wading through a sea of doubt and darkness, he noted that the clouds had temporarily parted and a sunbeam had broken through to illuminate a rock to his left. With great surprise he discovered a numeric code engraved upon the rock, an inscription that he took to be an answer to his prayers.

The following is the inscription as reported in Brother Wilkinson's personal

diary. It appears to be a dress code in the true sense of the word. To be understood, it must be broken. Break the Dress and Grooming code as revealed to President Wilkinson and discover the Lord's view on the subject with the help of the following clues:
20=T
25 is a vowel.

14-23 19-25-7-14-19-2-9-10-7
14 2-19-25-23-23 13-18-2-25
12-18-19 20-3-25
23-20-15-2-25-10-20-23 14-20
6-16-15:

20-3-18-15 23-3-14-22-20
10-18-20 23-15-19-25-22-16
3-14-8-25 14 2-19-25-23-23
13-18-2-25, 12-18-19
23-15-13-3 20-3-9-10-7-23
4-14-20-20-25-19-25-20-3
10-18-20 20-18 4-25,
12-18-19 9 20-3-25 2-18-19-2
13-15-15-20-3 10-18-20 14-23

4-14-10 23-25-25-20-3,
12-18-19 4-14-10
22-18-18-17-25-20-3 15-26-18-10
20-3-25 18-15-20-1-14-19-2
14-26-26-25-14-19-14-10-13-25,
16-25-20 9 20-3-25
22-18-19-2 22-18-18-17-25-20-3
15-26-18-10 20-3-25 3-25-14-
19-20.

IN SEARCH OF... GOD THE MOTHER

by Bryan Waterman

ALTHOUGH SOME CHURCH MEMBERS HAVE RECENTLY shown an increased interest in a Mother in Heaven, relatively few seem to acknowledge her with any consistency. Ironically, while the rest of the Christian world struggles to decide whether their bodiless God has a definite gender, we fail to understand how our Heavenly Parents are the perfect prototypes of exalted women and men—a revelation of our potential. Is it possible that by failing to recognize the Mother we demean her status and fail to understand the true nature of God and of eternal life?

Granted, we know little about the Mother. But with a little thought, we can logically discover the principles of her character and role, generating a deeper understanding of ourselves while we allow her a meaningful place in our lives and our theology.

Where does Heavenly Mother come from? Since we regard her as the Father's partner, it is likely her origin is the same as his. In the early 1840s Joseph Smith introduced the concept of eternal progression in Nauvoo when he identified the Father as having progressed to his current station as God via mortal experiences similar to ours. That the Mother progressed to her current station as Goddess is consistent with Joseph's teachings, especially with the description of exaltation in D&C 132:19-20: "Then shall they be gods" [emphasis mine]. This implies perfect equality in power,

dominion, and glory for exalted women and men. Around this time Joseph's plural wife Eliza R. Snow brought out the implications of these teachings—including the knowledge of a Divine Mother—in her poem "Invocation, or, the Eternal Father and Mother," which we know today as "O My Father."

As we realize her origin and relation to our Father, we can recognize more easily her role in our existence. She is the mother of our spirits, which means that all women and men bear some of her spiritual characteristics. She is part of the "us" in "let us create [male and female] in our own image" (Gen. 1:26-28). The common assumption that we will, when exalted, become "like our Heavenly Father" is a misnomer. Eternally progressing, we will become like our Heavenly Parents. Exalted women will literally become like the Mother, not necessarily like the Father.

In whose image are we spiritually reborn? While some speak of receiving Christ's image, scriptures such as Alma 5:14—"Have you received his image in your countenance"—speak of receiving the image of God the Father. For women wouldn't it be appropriate to say, "Have you received her image in your countenance?"

As we acknowledge the Mother's existence, we are often left wondering about her role in our worship. The reason she currently has none may be cultural. Mormon historian Klaus Hansen, in *Mormonism and the American Experience*, has

suggested that she was never incorporated into public worship because the early saints—mostly of Protestant stock—would find such a practice too similar to the Mary-worship they abhorred (Hansen 170). The closest the Mother came to being included in our worship was at the turn of the century, with women's suffrage in the spotlight. First Presidency messages of this period are extremely gender inclusive in regards to our Heavenly Parents. But, as persecution against the Church diminished and public acceptance increased, those points of doctrine inconsistent with orthodox Christianity became increasingly de-emphasized—Mother in Heaven included. This continues today, with our discussions for missionaries excluding or softening main points of divergence from mainstream Christianity. Our missionaries might find the concept of a Mother in Heaven too difficult to teach. But perhaps as the world abandons their concept of a purely patriarchal god, it may become ready for a revelation of God's true nature as an exalted couple. If so, the acknowledgement of Mother in Heaven may once again find import within the Church.

In the meantime, an unfortunate result of her absence from

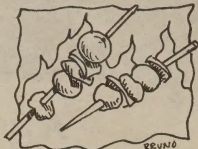
**SEE GOD THE MOTHER
CONTINUED ON PAGE 14**

CHURCH VERSE

by the guys who live with a friend from home

Hi ho swells the sailor sound
Shaman-man makes my eyes dance round
the sailor man lifts the blade to kill
the flesh parts a red blood spills
the blade penetrates the cavern's breath
Hi ho the sailor man meets his death.

Think o' the skewer
poke and stab
cob and crab
a thrust of strength
long of length
it does the job
shish-ka-bob.



GOD THE MOTHER CONTINUED FROM PAGE 13

our worship is the lack of thought given her by individual members. This is our fault, and our loss. Linda P. Wilcox, in her essay in *Sisters in Spirit*, notes that early in this century Apostle Rudger Clawson said, "It doesn't take away from our worship of the Eternal Father to adore the Eternal Mother, any more than it diminishes the love we bear for our earthly fathers, to include our earthly mothers in our affections." He also said that it is natural for men, women, and children to "yearn to adore her" (Wilcox 72). Worse than failing to think of her would be to assume that her absence from our worship indicates that her status as an exalted woman is less than the Father's as an exalted man. It is difficult to believe that any thinking person could deny that both individuals in that Eternal Partnership deserve gratitude for what they have provided us together—including the gift of their first begotten spirit child.

In expressing gratitude to both of our Celestial Parents, it is proper to address prayer to the Mother? This has recently become a touchy subject. President Hinckley recently used prayer to Mother in Heaven as an example of impure doctrine, his argument being that such a practice is not supported in scripture; prayer to a female god is inconsistent with Christ's specific commandment to address God by the masculine title "Father." Ironically, this statement was made within the context of a talk in which President Hinckley declared that scriptural use of gender-specific pronouns (such as "man" and "mankind") should be interpreted as referring to both men and women. I can't help but note this apparent lack of consistency in this argumentation. Nevertheless, I accept President Hinckley's counsel as timely and being in the Church's best interest.

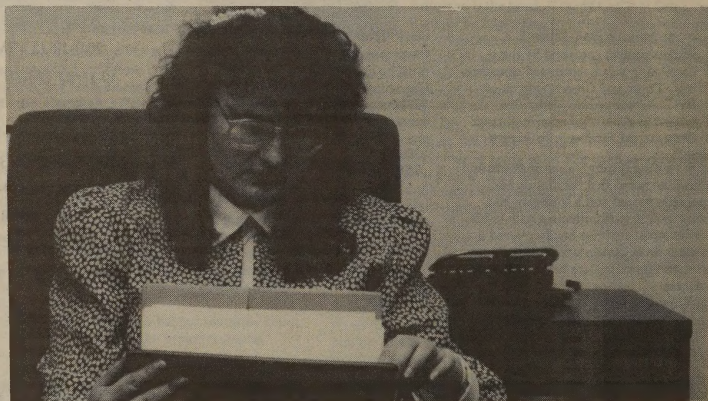
In the meantime, doesn't it seem ironic that, as the original title of Eliza's poem indicates, it is a prayer to a united Mother and Father? At first it is addressed to the Father; but as Eliza recounts her deepening

understanding—the restoration of "the key of knowledge"—she opens the prayer to include the Mother. Since "the song of the righteous is a prayer unto [God]" (D&C 25:12), it would appear that although we do not officially pray to our Mother in Heaven, each time we sing this hymn we are in fact praying to both Heavenly Father and Mother.

Although I believe that the ideal prayer would include both celestial parents, in my own experience I have addressed my prayers to the Father. However, it has long been my feeling that prayer to God (*Elohim*, plural) is received by both Father and Mother. As Apostle Erastus Snow taught over 110 years ago, "there can be no God except he is composed of the man and woman united" (Wilcox 67). My hope is that someday, when the ingrained sexism of our society is abolished, we will be free to express our love and gratitude to both Heavenly Parents.

I know that this is a touchy subject, and I do not expect that everyone will agree with everything I've written here. I have only hoped to prompt the reader to ask why one believes what he or she does. In conclusion, here are a few other questions which may be worthy of our attention: How might an increased knowledge of our Mother in Heaven affect how we view women's roles here on earth? Is the female deity a submissive heavenly housewife or a perfect and equal partner in creation? Would most women want to be like the Mother as we currently view her—unknown to her children and silent among her creation? How does our view of sexuality constrain our perceptions of godhood? How can we avoid projecting our limited understanding of earthly parental roles upon our Heavenly Parents and come to know them for who they really are?

Whatever answers one comes to, my ultimate hope is that none of us will become so dogmatic in our expectations that we fail to recognize the Mother when she reveals herself to us.



AFRICAN AMERICAN HISTORY CONTINUED FROM PAGE 12

and speak to us. He is the head of it. He was the president of the Genesis group and started it. Then you have the group in Oakland. And from what I understand they are still going strong, they have a good group. And there was one for 2 or 3 years in Washington DC. We are going to talk about the group in SLC and what kind of problems Genesis groups face.

SR: Is this a class that a faculty member could attend?

MT: Sure. My only criterion is that you do the homework and that you're cooperative in class. If students want to do an extensive project, they are certainly welcome to, and I would certainly welcome it. That's great. Anybody who wants to can really get into it. One thing about doing early black research is that the very best source is inspiration. Almost everything is buried or not written at all. It's very difficult.

SR: Do you have any idea what

the number of early black Latter-day Saints was? Is there any way to know that at all? Were there many who joined in Joseph Smith's time?

MT: There weren't very many. I would say less than 50. I know that Jane Elizabeth Manning James and her whole family joined. There was Elijah Abel, and there are reports that he had a wife and 4 children. And some other people. The slaves were a whole different matter, whether we considered them members or not. I would say definitely less than 50. When you get up to about 1900, there were about 200, but I really can't tell you for sure.

SR: How many of those were priesthood holders?

MT: Elijah Abel and Walker Lewis. Two descendants of Elijah Abel have been ordained. I've seen their records. I've talked to a descendant of his who did not know he was any bit black until he started doing genealogy and found

a submission I made for Elijah Abel which recorded his race. The man came in and said, "What is this?" but he's accepted it very well and now he wants to contact some other family members, learn some more and do a family history. There are other people I've read about—like Samuel Chambers, who acted in the deacon's quorum, but he was never ordained. Some others acted in quorum but were never ordained.

SR: As the policy evolved, what did they end up telling people like Elijah Abel? Would people say things like, "just don't exercise your priesthood?"

MT: Some people tried to say that to him, and he didn't accept that. He said, "Joseph Smith said I was entitled to it, my blessing says that I am. I am." The Twelve sustained him in this. He went on three missions, had 9 children and he helped build several temples. He was faithful until he died. Δ

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STUDENT REVIEW - NOVEMBER 13, 1991

If you would like something put in the Calendar call Brenton at 373-3833 or Sean at 375-1478.

THEATER

Nov. 14 - 30, "Twelfth Night", Pardoe Drama Theater, HFAC, call 378-3875 for tickets.
Nov. 13 - Nov. 23, "The Curious Savage", Hale Center Theater.
Nov. 13 - Nov. 23, "The Other Side of Love", Orem Hale Center Theater.
Nov. 15 - 30, "The Other Wise Man"; "The Prince of Peace"; "Babes in Toyland". City Rep.
Nov. 20 - Dec. 1, Utah Shorts (10 min. plays), Jewett Center for the Performing Arts on Westminster College. Call 583-6520 for tickets and info.
Nov. 22 - Dec. 7, "The Ascent of Lulu McPherson", 7:30pm, Margrets Arena Theater(HFAC). Call 378-3875.
Nov. 30, 8pm at Kingsbury Hall, Patrick Stewart will give a one-man presentation of Charles Dickens' "A Christmas Carol". Call 581-7100 for tickets and info.

THEATER GUIDE

Babcock Theater, 300 S. University, SLC. Tickets: Fri. & Sat. \$6, weeknights \$5, 581-6961.
Egyptian Theater, Main Street, Park City Tickets: 649-9371.
Promised Valley Playhouse, 132 S. State St., SLC. Tickets: \$5, 364-5696.
Hale Center Theater, 2801 S. Main, SLC. Tickets: \$4-\$7, 484-9257.
Orem Hale Center Theater, 225 W. 400 N. Tickets: \$4.50-\$5, 226-8600.
Pioneer Theater Company, 1340 E. 300 S., SLC. Tickets: \$8-\$18, 581-6961.
Provo Town Square Theater, 100 N. 100 W., Provo. Theater: \$3, 375-7300.
Salt Lake Acting Company, 500 N. 168 W., SLC. Tickets: Fri. & Sat. \$17, T-Th \$14, 363-0525.
Salt Lake repertory Theater (City Rep), 148 S. Main, SLC. Tickets: \$6.50 & \$8.50, 532-6000.

MUSIC

Nov. 13, BYU Philharmonic, 7:30pm, de Jong Concert Hall. Call 378-7444 for tickets.
Nov. 14, Cavani String Quartet, 7:30pm, Madsen Recital Hall. Call 378-7444 for tickets.
Nov. 15, BYU Men's Chorus, de Jong Concert Hall. Call 378-7444 for tickets.
Nov. 15, BYU Jazz Ensemble and Dixieland Band, Madsen Recital Hall. Free.
Nov. 19, Utah Symphony, 7:30pm, de Jong Concert Hall. Call 378-7444 for tickets.

TEMPLE SQUARE CONCERT SERIES

All concerts begin at 7:30 in the

Assembly Hall and are free.
Nov. 13, Marion Miller, soprano, with Jeffery Price, piano
Nov. 14, The 15th Air Force Band of the Golden West
Nov. 15, BYU Singers
Nov. 22, BYU Chamber Orchestra, Piano Concerti of Mozart
Nov. 23, "The Music of Robert Cundick"
Sundays, Choir Broadcasts of "Music and the Spoken Word," from 9:30-10:00 a.m. Please be seated by 9:15 a.m.
Thursdays, Mormon Tabernacle Choir rehearsals, 8:00-9:30 p.m. Free.

UTAH SYMPHONY

Nov. 15 - 16, Marvin Hamlisch. Call 533-NOTE for tickets and info.
Nov. 26, "Deseret News" Salute to Youth Concert. Call 533-NOTE for tickets and info.

FILM

BYU Film Society, Varsity Theater
Nov. 14, Psycho
Nov. 21, Chariots of Fire
Dec. 5, How Green Was My Valley shows are at 4:30, 7:00, 9:30; Tickets \$1
International Cinema call 378-5751 for info.
Nov. 12 - 16, Strawman (Mandarin), Wedding in Galilee (Arabic/Hebrew),
The Mission (Farsi)
Nov. 19 - 23, Tess (English), Station for Two (Russian)
Varsity I, ELWC, 378-3311
Nov. 8 - 13, Hamlet
Nov. 15 - 20, Kindergarten Cop
Varsity II, JSB, 378-3311
Nov. 15 - 18, White Fang
Nov. 22 - 25, Somewhere in Time
Movies 8 Call 375-5667 for current listings and show times. Only \$1, \$1.50 on weekends.

CINEMA GUIDE

Academy Theater, 56 N. University Ave., 373-4470.
Avalon Theater, 3605 S. State, SLC, 226-0258.
Carillon Square Theaters, 224-5112.
Cineplex Odeon University 4 Cinemas, 224-6622.
Mann Central Square Theater, 374-6061.
Scera Theater, 745 S. State, Orem, 235-2560.
Tower Theater, 875 E. 900 S. SLC, 359-9234.

DANCE

Nov. 15 - 16, Repertory Dance Theater opens at the Capitol Theater (50 W. 200 S. SLC) with "Maid of the Mist and the Thunderbeings". Call 581-6702 for tickets and info.
Dec. 6 - 7, "Christmas Around the World", 7:30pm, Marriott Center. Call 378-7444 for tickets.

ART

Nov. 13 - 27, "Perceptual Illumination", A-501, North Gallery

HFAC. Nov. 13, 7-9pm opening reception.

Nov. 13 - Nov. 22, "At the Lights Edge" by UNLV Art Faculty, F-303 HFAC
Nov. 13 - Nov. 22, "Drawing 1991", B.F. Larsen Gallery, HFAC
Nov. 13 - Nov. 29, James Christensen etchings of costume designs for Shakespeare's "A Midsummer Night's Dream" in the Maeser Building.
Museum of Church History and Art, 45 W. Temple, 240-3310.

USEFUL TELEPHONE NUMBERS

White House, 202-456-1414
Dial an Atheist 364-4939
Governor, 538-1000
Air Quality Hotline, 373-9560
Utah Bureau of Air Quality, 536-4000.
Current Sky Info, 532-STAR.
General BYU Campus and Community Info, 378-4313.
UTA, 375-4636.
BYU Ombudsman, 378-4132.
BYU Standards, 378-5219.
Free Hearing Test, 373-5219.
Time and Temperature, 373-9120.

SUNDANCE

Nov. 13 - Nov. 30, 8pm, Indoor Fall Theater, Fridays and Saturdays.
Sundance Resort, call 225-4107 for info.

OTHER

Nov. 23, at Atticus Books (1132 S. State Street), Terry Tempest Williams will read from her new book "Refuge" 7:30pm.
Thanksgiving Day weekend, Park City is "Opening for the World Cup" skiing competition. For info on parties, live music and other festivities call Mark Menlove at 649-6111.
Monday night poetry, 7-8pm, at Cafe Haven, 1605 S. State Orem. Massages, full body, full hour, \$16, call 359-2528.
BYU Planetarium, Friday Nights, 492 ESC, 7:30 and 8:30 p.m., call 378-5396.
Geneva Steel Plant Tours, MTUWF at 9:00 a.m. and 1:00 p.m., free Call to reserve a spot: 227-9240.
Hansen Planetarium, 15 S. State, SLC. Shows include Laser Beatles, Laser Bowie, Laser Zeppelin, Laser Rock, Laserlight IV and Laser Floyd. Info 538-2098.
Readings of local women writers, Mondays, A Woman's Place Bookstore, 1400 Foothill Drive #240, Foothill Village, SLC, free, call 583-6431.

LECTURES

Nov. 13, Mr. Walter Eytan will speak on "The Question of

Jerusalem", 11am, 238 HRCB.
Nov. 13, Janet Lee will speak on "If You Were Not My Brother, Would You Be My Friend?", 7:30pm, Wilkinson Center Main Ballroom.
Nov. 14, Malcolm S. Forbes Jr. will speak on "After Russia's Glorious Revolution-Is the Promised Land at Hand?", 11am, de Jong Concert Hall.
Nov. 15, Dr. Fouad M. Moughrabi will speak on "The Middle East Peace Process: the Palestinian Perspective", 11am, 238 HRCB.
Sunstone 1991 New Testament Series
All lectures will be held from 7:30-9:00p.m.at the University of Utah's
Social Work Auditorium and will cost \$2
December 10, "On Finding Christ the Merciful at Christmas" by Eugene England, professor of English, BYU.

EDITOR'S CHOICE

Don't miss Star Trek Captain Patrick Stewart at Kingsbury Hall. This is a sneak preview Royal Shakespeare actors' one-man show before going to Broadway. Check theater section for details.
The Living Room has live music every night plus great food. Check the Living Rooms ad for info.
Mark your Franklin for December 5 - 7. Snowbird celebrates its 20th Anniversary and all area ski passes are only \$20.

6040 for other events that weekend.
"I do! I do!" plays every weekend up at Sundance. Tickets are \$10, call for reservations.



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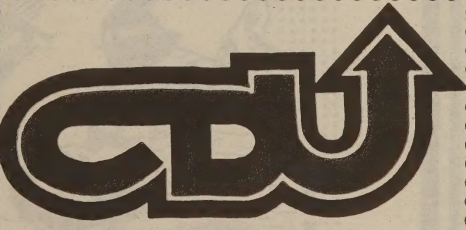
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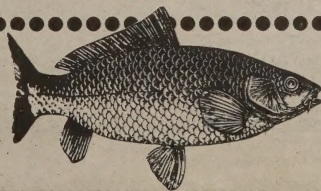
RAMEN—1

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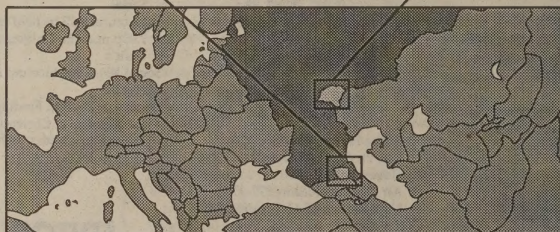
TWO MORE COUNTRIES...

CHECHEN-INGUSH

Not all the peoples in what was the Soviet Union had semi-autonomous "Republic" status. Within the 15 Republics lie tens of "Associate Republics" and other regions with various administrative designations.

The independence declaration of the Associate Republic of Chechen-Ingush represents the beginning of a second tier in the collapse of the Soviet Union. All of the 15 larger Republics have declared and have been granted various levels of independence—a fact bemoaned by Union president Mikhail Gorbachev, but supported by Russian Federation president Boris Yeltsin. Secession of Associate Republics within the Russian Federation, however, is not something Yeltsin wants to have happen. For this reason, the Russian president has denied the small Caucasian republic of Chechen-Ingush's right to secede.

Chechen-Ingush is a small nation made up of somewhat more than 1,000,000 ethnic Chechens and Ingushis. In order to gain media attention, protestors from the republic hijacked a Soviet airliner last week and flew it to Turkey. The protestors hoped that media attention in the West would encourage Yeltsin to recognize the Republic's independence.



VOLGA-GERMANY

Volga-Germany has one distinct advantage over the other Associate Republics within the Russian Federation: its population is ethnically related to Germany, the Russian Federation's chief benefactor.

In 1762, Catherine the Great of Russia conquered the region of Volga-Germany. She needed colonists to settle the region, and no Russian peasants were available (as they were tied to the land they lived on.) Part German herself, Catherine turned to Germany and recruited thousands of settlers with offers of free-land, freedom of religion, and tax concessions.

During the World Wars, the Volga-Germans were forcibly scattered and resettled in parts of Siberia. Now as a concession to Germany, the Volga-German Associate Republic has been reconstituted and the two and a quarter million Soviet Germans living throughout the former Soviet republics are being encouraged to resettle the region. Δ

Sources: CNN, The Christian Science Monitor, and The Times Atlas of World History
Research, Text, and Graphics by John Hamer

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